



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

works of this second period are usually quite firm in drawing, their treatment of light marks a great step forward in the art of landscape painting."

"How about Claude? Did he not do much the same; and was not Corot influenced by him?"

"Claude probably influenced Corot, as he has everybody. But Claude's coloration is false; Corot's, if not exactly true, approaches that of the ordinary aspects of nature much closer."

"Turner?"

"Turner had much the same feeling for nature, for light and color, still Turner painted much less from nature than Corot, more from imagination, and I should not care to say how far from nature his imagination sometimes carried him."

"Within what dates was Corot's second period included?"

"Well, say between 1845 and 1855. The period includes many of his finest paintings: 'The Lake of Nemi,' 'The Golden Age,' a figure subject with a nude female, a boy and leopard and a beautiful landscape background, with a decidedly classic look; and 'The Burning of Sodom' and 'The Meeting of Macbeth and the Witches.' Here is an etching of the last."

"The great group of trees looks much like those of his last manner in treatment, but like those of Titian's 'Peter Martyr' in composition."

"That is it. It is an example of the transition toward his last manner. Here is a good example of his second manner, though not an important one."

It was a woodland scene with a few figures, painted boldly but solidly and appearing like a sketch from nature finished in the studio.

"The third period—say from 1855 down—saw Corot in certain respects at the height of his career as an artist. Form is still present in his work, but completely veiled by light and atmosphere. His works now began to sell, and works of this period still sell the best. Not all of them are worthy of the esteem in which they are held, however, for they were painted in-doors, and some are extremely slight."

"Can you give any advice to amateurs as to the false Corots which are said to be so numerous?"

"Yes; I would say that they are principally imitations of this third manner. That for several reasons: First, because such imitations are easier to make; second, because they sell readily; third, because Corot was very good-natured, and gave away many sketches and unfinished bits after his reputation had been made to people who worked them up for sale. Of course, these people did not ask for and would not take specimens of the second manner, because there was no commercial demand for them."

"You would advise people, then, to buy examples of the second manner?"

"Undoubtedly. They are in some respects finer than the later works, and, other things being equal, they are more likely to be genuine. Of course, to an expert, a great picture will show indubitable evidence of the hand which painted it. But generally speaking, how can you make sure, if you have any doubt about a painting, after the painter is dead?"

"Then you would also advise people to buy while the painter is living?"

"Very strongly. Not only because they will then be doing him and art some good, but also for selfish reasons, because they can get his work cheap and can make sure that it is his."

"If people had done so in Millet's case, it would certainly be better for everybody."

"Yes. Corot did not very much care. He was light-hearted and had no encumbrances. He could sing at his work whether it sold well or ill. Not so with Millet."

"That may account somewhat for Millet's heavy touch."

"In great part. But he was naturally clumsy, and in his early work much influenced by the heavy dark manner of Decamps. If Millet had lived longer, he would have shown himself capable of a pretty complete change of style. His last paintings were in light and bright tones, and decidedly of a modern appearance."

"Then several periods, may also be pointed out in Millet's work?"

"Not as in Corot's. His first works, before he made the acquaintance of Dupré, Decamps and other innovators of that time, were very heavy, sombre and dull in color; but these are few. His later works, of which I have just spoken, are also few, and they bear the signs of his illness."

"As to Rousseau?"

"Omitting to speak of the few pictures which he painted while studying under Remond and under Cogniet, and which are hard and academical as Corot's were at a similar period, Rousseau's works show two distinct manners, not, however, caused by artistic development. The change was due solely to the necessity of doing work that would sell. He came much under the influence of Jules Dupré after leaving the ateliers of his teachers. His work at this time was done very much from nature, with a broad and free touch. There is an example—a little study of a group of trees on the edge of a pond. You can see it has the same coloration, the same scientifically studied tree forms of his later works, but not their elaborateness. He found that these last sold, while the really better and more characteristic works would not. I may claim to have had in my hands more of Rousseau's best work than any other person. I bought for 100,000 francs, and was called a fool for so doing, all the works he had in his studio at the time he made his last desperate effort to pay up his own and his father's debts. This included his studies and paintings of the earlier period, if you wish to call it so. Some of them are now in the possession of Mr. Spencer, of New York, and Mr. Martin, of Brooklyn."

"As to imitations of Rousseau?"

"Same advice as in regard to Corot. The imitations are all of one kind. No one will imitate a style based directly on nature. It is too difficult, and, then, even if successful to the degree of being taken for genuine, it will not sell easily, because undoubted originals of the same sort do not please the masses."

#### A SUCCESSFUL BAVARIAN ARTIST.

SOMETHING like ten years ago Boston art-lovers became aware of the presence among them of a newcomer, who painted his little, highly-finished genre pictures in a manner only inferior to that of Meissonier; it was distinctly better than that of the shoals of clever artists turned out in the Dutch and German schools—better not only in technique, but also in taste and style. His truly extraordinary name, Gaugengigl, set every one to giggling and punning, and it was quickly decided that both the name and the man who could paint such pictures were *too* exotic in Boston, and must disappear as suddenly as they had arrived. But they have become thoroughly acclimatized and honorably established and recognized among us.

Ignaz Marcell Gaugengigl is a Bavarian by birth, the son of a German professor of Oriental languages. It is interesting to perceive that in this case, at least, the proverbial perseverance of the German scholar in digging beneath Greek roots into the Sanscrit, blossoms in the second generation into that beautiful skill of painting which masters the secret of putting upon canvas the web and woof of satin or velvet, or the still more subtle meshing of muscles and lines which makes expression in a human face. The venerable Professor Gaugengigl still lives in honorable, well-earned retirement on the pension to which his work in the university, as well as his special services to Kings Ludwig I. and Ludwig II., of Bavaria, principally in translations of the Persian and Assyrian hieroglyphics in the collection of the Glyptothek in Munich, entitle him. Young Gaugengigl, who is not yet thirty-five, was induced to come to this country by his sister, who had happened to be married here. He came merely intending to make a visit and return to Europe in a few months. But such is his liking for this country, that he has stayed on and on for years, and seems likely to make it his home. But the wonder is scarcely less to-day, than when his fine Europe-bred handiwork first puzzled picture-buyers, where he finds here the inspiration, motives, models, costumes, and properties for his Meissonier-like pictures of the high life of the Europe of the last century. It is as though Messrs. James and Howells were to devote themselves to delineating the life of the period of Clarissa Harlowe, and were to do it with the same photographic accuracy of detail that they bring to bear upon their Silas Laphams and Lady Barberinas. For Gaugengigl, be it understood, paints not merely the clothes of his subjects, not only the satin breeches and silk stockings, the laces and the perukes of his fine gentlemen and their valets of an age gone by, but their very characters, their distinction, their leisurely, well-bred airs and graces, showing their habits of mind and morals, and way of taking life as well. His two young

gentlemen reading, his cavaliers idling and jesting, or dozing and yawning, his gentleman declaiming his manuscript play to his bored friend, his valet trying the quality of a sword-blade, or ravishing a kiss from an unwilling maid, are all not only in the costume but in the very manner—to the manner born—of times, classes, countries, institutions, at the social antipodes of all that here and now surrounds us. There is the fullest satisfaction in every case of that test of true breeding and polish, *unconsciousness* in elegance or distinction of manner. The humor in his pictures—and he is at his best only in the humorous incident—is always distinctly "high-toned," even when very lively. Thus the suggestion or "story" of his pictures is ever as fine as the silken costumes in which he dresses his characters. Clothes may be hired of a costumer, draperies and bric-à-brac may be picked up at the auction-room, and models may be had by the day or week, but the true spirit of aristocratic society in former days can only be carried in the mind of the artist, and a keen and capable mind it must be for that. This is Gaugengigl's highest quality, the thing that distinguishes him from the common run of painters of those pinchbeck cavaliers, pages, and ladies that are plainly mere masquerading models, however deftly the textures of their fine costumes may be set forth. No doubt his pictures are ordinarily bought by purchasers who see and admire only the marvellous manipulation which catches every thread and every wrinkle in silken doublet and hose. But the real and peculiar value of Gaugengigl's work lies in the depth, subtlety and truth of character in his figures. He has been wise in confining himself mainly to epochs and incidents distant from modern, every-day experience. Whenever he has departed from this province the genuinely fine flavor of his style is missing. His picture of a suicide—a contemporary young gentleman in faultless fashionable attire—though earnestly and thoughtfully studied, and ably drawn and painted, and composed in a landscape well chosen and powerfully executed, is painfully suggestive of the well-dressed "leading man" of the society drama adopted from the French and presented at some popular New York theatre. So it seems as though Mr. Gaugengigl's art must from the nature of it remain exotic; it can never come down to modern and, still less, to American experience, and retain its best quality and its distinction.

GRETA.

MRS. LAVINIA S. KELLOGG, whose flower studies in water-colors are familiar to most visitors to the exhibitions of the Society of American Water-Color Painters, should let the public see the interesting portfolio of landscape and floral studies made by her on the Pacific Coast during the last winter. Her work is broad, free and pure in tone. Mrs. Kellogg has a son and a daughter who inherit her artistic talent.

A COLLECTION of rude but curious specimens of old Korean work in pottery, enamel, bronze and other materials, is on exhibition at the Greey Art Galleries. It is interesting mainly to admirers of Japanese art because that is commonly held to be derived from Korean sources. If so, the Japanese have improved very much upon their teachers' work. Among the most artistic objects in the collection (which was formed by M. Pierre L. Jouy, in Corea, during the years 1883-1886), are some curious kakemonos and an album of water-colors. Some quaint old bronzes, one of them a key-holder decorated with crude enamels in orange vermillion, lapis lazuli and emerald green, with some of the pottery, were dug out of ancient burial mounds.

A FELLOW calling himself S. B. Curtis has recently been swindling persons in the towns along the Hudson River, by pretending to take subscriptions for The Art Amateur. A few years ago a man going by the same name drove a profitable trade in the Western States in this way, his "pernicious activity" being especially marked in Kansas, where in a single city he made scores of victims. Unfortunately, there seems to be no way to punish such scoundrels; they seldom stay long enough in one place to be convicted of fraud, and no one but the person actually swindled can proceed against them in the courts. A warning against such fellows as S. B. Curtis is printed on the cover of the magazine every month, and it might be hoped that it would be seen and read on the copy submitted for inspection to the intended victim; but this seems not to be the case.